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## PIANOS AND ORGANS.

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### AMBROISE THOMAS.

Ambroise Thomas, the director of the famous French Conservatory, died in Paris on February 12th, in his eighty-fifth year. Thus passed away one of the prominent men of the present century. The details of Thomas' childhood are of no importance. He was musical, studious, and had an extremely sensitive, refined nature. It was not difficult for him to carry off the much-coveted Prix de Rome, because whatever he undertook he did in a conscientious, correct manner. The privileges of a student who gains the prize enable him to live in Italy a certain length of time at the expense of his government. Here Thomas imbued a love for the *doce far niente* ideas of Rossini, which he wove into much of his later efforts. His career as a composer dates from the year 1837, when he produced an opera entitled "La Double Echelle." It was not successful. A second opera, "La Cid," contained better music. He continued to write, always on the same mediocre lines, until, in a moment of inspiration, he wrote "Mignon." This was received with great favor, and predisposed the public toward "Hamlet," which was performed for the first time in 1868. This work has been unmercifully criticised, as have, indeed, most of the compositions conceived by Thomas.

Ambroise Thomas was always a favorite in Paris, and was at one time one of the lions at the court of Napoleon III. He was called to succeed the veteran Aubert, as director of the Conservatory, and had held that position since Aubert's death. A recent writer, speaking of Thomas, very justly says: "The composer of 'Mignon' is not one of those great leaders of musical thought whose individuality becomes stamped in an indelible fashion upon the art products of their period." Adolph Jullien, the well-known

critic, further sums up the measure of the composer's talent: "The principal talent of Monsieur Thomas consists in being able to bend himself to the taste of the public by serving up in turn the style of music that suits the best. Very clever in his art, but without any originality or conviction of any sort, he is a musician of science and worth, absolutely devoid of artistic initiative, and who turns to all four quarters of the wind when these blow in the direction of success."

In spite of these estimates, which are unquestionably correct, writes Charlotte Mulligan, Ambroise Thomas has filled a position in France which has made his name a familiar one in two continents. His death deprives the musical world of nothing; but it removes from his country a refined, cultivated gentleman.

A story was recently told, says *Musical News*, of the wonderful *pianissimo* effects produced on the French horn by a certain player named Denon, a soldier of great reputation. He had long astonished his audiences by the extraordinary delicacy of his playing, especially at the conclusion of a solo, when he was accustomed to gradually diminish his tone until one could hear the slightest movement of a listener. "Necks were stretched out, people held their breath and gazed while the artist held himself immovable in the most correct position, *en cloche*, to his lips, his eyes heavenward. The sound of the music gradually died away until it became imperceptible, and the enraptured audience kept on listening even when nothing could be heard. Then, when, casting aside his Olympian air, he lowered his eyes, smiled, and emptied the water out of the horn with a lordly gesture, a howl of enthusiasm came from the lungs of the audience, and hands

were clapped until delight was chilled by physical weariness." After a long time, during which even his "second" in the orchestra was mystified as to his method of producing this marvelous *pianissimo*, chance put the great man in the power of his conductor, who found him, extracted the secret from him. "He was silent for a moment, and glanced reproachfully at his listener, then said, with a sigh: 'I can certainly play the *pianissimo* with remarkable skill, for I have specially studied how to do so. But the final *diminuendo*—'

"What?"

"I make believe to sound it."

"Oh?"

"Exactly. The audience imagines it hears something because I hold the horn to my lips, but in reality no sound comes for I cease playing! It is an acoustical mirage."

Similar to this is a story for which the writer can vouch. An orchestral conductor who had been a violinist, and had little sympathy with and less knowledge of the wind instruments, was never satisfied with the latter unless they were almost inaudible; so much so that the players were exhausted by their efforts to hold back the tone. On a certain occasion, at rehearsal, one of the horns, tired of being called upon to play—softer, softer, softer—let the cat out of the bag and informed the conductor that none of them had made a sound for the last five minutes; the strings alone being really audible.

Seriously, however, there is little doubt that a sort of reminiscence or reflection of sound may be perceptible to the brain some moments after the external ear has ceased to be affected, just as one may continue to see an object on which the eyes have been fixed for some time after that object has been removed from the line of vision. It would be hard to say precisely when the nerves of sight or sound really cease to act and pure imagination steps in.



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## KUNKEL'S POPULAR CONCERTS.

The Kunkel popular concerts, which are now given every Thursday night at 8 o'clock as well as every Sunday afternoon at 3 o'clock, at the Germania Theatre, are meeting with unprecedented success. No concerts have been given in this city or probably elsewhere which have created such widespread enthusiasm. They are doing an incredible amount of good in inspiring pupils to work and giving the public good music at popular prices. The following are the programs:

## THIRD AND FOURTH CONCERTS.

Sunday afternoon, March 1st, and Thursday night, March 3d.

1, Piano Duo, The Amazons, Op. 6, *Kroeger*; Messrs. Chancel and Kunkel; 2, *Ernest H. Kroeger*—2, Song, La Zingarella, *Canapa*; Miss Fanny Frankel—3, Violin solo, Andante and Allegro from Concerto, Op. 64, *Anton Bruckner*; Master Carl Tholl; 4, Piano Solo, a, serenade, Op. 23, No. 1; b, Moments Musical, Op. 24, No. 2; c, Fantaisie Polonoise, Moreau de Concert; 5, *Ernest H. Kroeger*—5, Song, a, Taut Art All to Me, Op. 19, No. 3, *Kroeger*; b, The Message of the Rose, Op. 21, No. 1, *Kroeger*; Miss Evaline Watson—6, Piano Solo, a, Polka Gracieuse, Op. 9, No. 6; b, Suite de Valse, Op. 10, *Kroeger*; Mr. Charles Kunkel and Senior Canon Aquabella—7, Song, Answer, Ballad, *Roby*; Master Albert Ellcock—8, Violin Solo, Romance et Gavotte, from Thomas' Opera Mignon, *Sarnate*; Master Carl Tholl—9, Song, I've Been Dreaming, *Bruckner*; Cook; Miss Fanny Frankel—10, Piano Solo, a, Humoresque, Op. 9, No. 1; b, My Idol (song without words), Op. 8, No. 1; c, Ritenneig, Dance of the Elves, Op. 17, *Kroeger*; Mr. Charles Kunkel—11, Song, Spring Tide, *Hecker*; Miss Evaline Watson—12, Piano Duo, a, Philomel Polka, *Kunkel*; b, Our Boy's March, *Anastaser*; Mr. Charles Kunkel and Senior Canon Aquabella.

## FIFTH AND SIXTH CONCERTS.

Sunday afternoon, March 8th, and Thursday night, March 12th.

1, Piano Duo, March of the Adelpheines (new), *Coley*; Mr. Charles Kunkel and Senior Canon Aquabella—2, Violin Solo, La Mercellina, Fantasia-Etude (new), *Singer*; Mr. Emil Karst—3, Song, For All Eternity, *Hecker*; Miss Annietta Sabini—4, Piano Solo, a, Rondo Capriccioso, Op. 14, *Mendelssohn*; b, Old Folks at Home, Op. 1, *Paraphrase* (new), *Hecker*; Master Carl Tholl—5, Song, Bedouin Love Song, *Young*; Mr. E. H. Kroeger—6, Piano Solo, Oedelia, Air Montagnard (new), *Karst*; Concert Aria with Violin Obligato; Mrs. Magdalena Wilton Lloyd and the Author—7, Song, Trio, Believe Me, from *Attila*, *Verdi*; Miss M. E. Maginnis and Messrs. J. B. Shields and Edward Dierkes—8, Piano Solo, Concert Last Hope, Religious Meditation, *Gottschalk*; Mr. Charles Kunkel—9, Song, The Holy City, Adams, with Violin Organ and Piano, Mr. J. B. Shields—10, Song, The Forbidden Song (new), *Gustafson*; Miss M. E. Maginnis—11, Duo, The Loves of a Violinist, *Plano* and *Plano*, treating themes from *Donizetti's* Opera, Don Pasquale (new), *Gorta-Herman*; Mr. Emil Karst—12, Piano Solo, a, Love's Song, Quartette, Fairst Daughter of the Graces, from *Rigoletto*, *Verdi*; Miss Maginnis, Miss Sabini, Messrs. J. B. Shields and Dierkes—13, Piano Duo, The Chevalier March (new), *Gustafson*; Mr. Charles Kunkel and Senior Canon Aquabella.

## SEVENTH AND EIGHTH CONCERTS.

Sunday Afternoon, March 15th, and Tuesday Night, March 17th.

1, Piano Duo, Caliph of Bagdad (Overture Boieldieu), *Melotte*; Messrs. Chancel and Kunkel; 2, Violin Solo, Romance, *Hetzsch*; Mr. Charles Allen Cole—3, Song, Again I Love You, *W. Davis*—4, Song, Thou Brilliant Bird, from *Perle du Bresil*, *Duval*; Miss Mildred D. Kellogg—5, Piano Solo, a, *Ernest H. Kroeger*; b, *Torador* and *Andalous*, Op. 103, *Robustini*; Mrs. Nellie Allen—6, Song, Good-Bye, *Tosti*; Mrs. Jane Marks—7, Piano Solo, a, *Ernest H. Kroeger*; b, *Galop*, *Meyer*; Mr. Charles Kunkel and Senior Canon Aquabella—8, Song, There'll never be one like you, *Pinkard*; Mrs. J. B. Shields and Dierkes—9, Piano Solo, Le Reveil du Lion (Awakening of the Lion), *Caprice* *Leone*, *Romantic*; Mr. Charles Kunkel—10, Song, The Loves of a Violinist, *Plano* and *Plano*, treating themes from *Donizetti's* Opera, Don Pasquale (new), *Gorta-Herman*; Mr. Emil Karst—11, Violin Solo, Faust, *Andrade*; Concert on Themes from *Verdi's* Faust, *Andrade*; Mr. Charles Allen Cole—12, Duo Vocal, Love's Most Exacting Master (from *Opera Jacinto*), *Roby*; Miss Mildred D. Kellogg—13, Piano Duo, Thunder and Lightning (Galop, Strauss), *Melotte*; Messrs. Charles Kunkel and George Enzinger.

## NINTH AND TENTH CONCERTS.

Sunday Afternoon, March 22d, and Tuesday Night, March 24th.

1, Piano Duo, Poet and Peasant (Overture, Supp.), *Melotte*; Mr. Chas. Kunkel and Senior Canon Aquabella—2, Song, Cavatina from Queen of Sheba, *Gonod*; Miss Ruth Waldauer—3, Piano Solo, a, Magic Fire, from Wagner's Walkure, *Gezdel*; b, *Perisacher* March (Strauss), *Gruefeld*; Miss Adelaide L. Kunkel—4, Violin Solo, Fantasia Caprice, Op. 11, *Ponietemps*; Miss Helen Thorel—5, Tenor Solo, Der Erlkoenig (The Erl-King), *Schubert*; Mr. George Enzinger—6, Piano Solo, the Huguenots, *Meyerbeer*; Miss Carrie Kellersman—7, Piano Solo, Moonlight Sonata, Op. 27, No. 2, *Beethoven*; Mr. George Enzinger—8, Song, Summer, *Chantaine*; Miss Ruth Waldauer—9, Song, a, List! the Nightingale, *Armstrong*; b, Sweetheart, *Ernest H. Kroeger*; c, *Ernest H. Kroeger*—10, Song, a, Rondo, Op. 9, No. 2, *Wienawski*; Miss Helen Thorel—11, Vocal Duo, Good Night, *My Love*, *George Enzinger*; b, *Ernest H. Kroeger* and *Martha Kellersman*—12, Piano Duo, Flash and Crash, *Galop* de Concert, *Shaw*; Mr. Charles Kunkel and Senior Canon Aquabella.



MISS ROSE FORD.

We have the pleasure of presenting to our readers this month the picture of Miss Rose Ford, whose remarkable playing is attracting considerable attention in musical circles.

Miss Ford was born in South Carolina and is a daughter of Dr. Hudson Ford, the well-known physician. For the past five years Miss Ford has been studying with Mr. George Enzinger, the prominent soloist, and her extraordinary talent and ambition led her to place her among the leading players of the present.

Miss Ford is an esteemed member of the St. Louis Club and Tuesday Musicale, and has been heard with special pleasure at their concerts.

Emil Sauer, the great violinist, on the occasion of his recent visit here, heard Miss Ford play, and expressed in high terms his gratification at her artistic work, declaring that she had genius and commending her tone, fire and inspiration. He regretted that he had not the opportunity of playing duets with her.

Miss Ford will probably spend some time in Europe in the near future, in the furtherance of her art. She has a host of friends who wish her every success.

## HOW TO SING A SONG.

Why do singers think only of the music and not of the words they sing? The audience want to know what the song is about. The singer, says an exchange, has to do justice to the composer and the poet, and it is a great fault to attend mainly to beautiful formation of tone and to neglect the enunciation of the words. It is only by due attention to words and tones that vocal music can receive a proper interpretation.

Having chosen your song with a due regard to the sense of the words, let your first effort be to gain a clear pronunciation of the words, by reciting them aloud with perfect articulation of the words which you wish to make your own. It is well to commit them to memory, and then to sing them with accuracy, as if to a well-defined contrast of various accents and emphasis on the most important words, and also to the phrases, or words which are grouped together.

## TONE AND FEELING.

If it requires a little more time and diligent practice to enable a solo singer to express the shades of difference lying between the extremes of pianissimo and fortissimo with evenness and accuracy, it is obviously much more difficult for a body of singers in a chorus. Each singer should have a thorough command of his or her voice, and an intelligent conception of the volume of tone and expression required to correctly interpret the words.

A well-drilled and intelligent chorus has complete mastery over the extreme of "light and shade"—or, perhaps better, delicacy and power—and can with equal readiness ask its hushed astonishment, "Who is this that comes from Eden?" or with the united strength of all the voices, blended as one, make the welkin ring with the "Hallelujah Chorus."

The more closely the attention of the singers is directed toward the conductor, and the more they allow themselves to become lulled with the spirit of the composer—which a good conductor knows how to interpret—the more unity of tone and delicacy of feeling they will attain. In chorus work, culture and implicit dependence upon your leader; be on the alert to catch his every meaning, and cultivate a personal responsibility to not lean on your neighbor, but depend upon yourself. Learn that upon your work rests the success of the occasion.

Someone one may say: "Oh! I am only one!" True, but suppose you talked that way? Sing as if you were the individual whose work alone would arouse the audience to enthusiasm; strive to catch the composer's ideas—you will best find it by closely watching your leader—and transmit it to your fellow-singers.

## AN ACCOMPANIMENT.

These are the fundamental principles of good chorus singing. The accompanist should never lose sight of the fact that he is accompanying, not leading. To rightly understand his true position in the artistic combination, it is necessary for him to have clear ideas as to the place and purpose of an instrumental accompaniment, properly so called, which may be briefly summarized as follows:

To add the harmonic coloring to the melody.

To support the voice in trying situations.

To afford it opportunities for rest, by supplying occasional interludes when the singer has to be relieved in the effect in emotional and dramatic situations.

To make it so that contrast of tone-quality which is necessary to prevent monotony of effect.

## HEALTHFULNESS OF SUNSHINE.

A sunbeam is a small thing, yet it has the power to fade the carpets and curtains, to rot the blinds, and for this reason, it is called the enemy of the sunshine. What is the result? The family is always ailing; the young girls have a waxen, white skin and are called "pale beauties"; the men are without their appetites fall; they fall into such a bad state of health that the doctor is called in. In olden days, when people have taken his head, they would have whispered that dreaded word "decline," and nowadays, he would prescribe iron, cod liver oil, waxy skin, and anemias, and prescribe iron and milk, fresh air and exercise, and often a change. If he be a physician, he would be puzzled as to why no permanent improvement manifests itself, and possibly the patient will seek other advice.

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THOMAS M. HYLAND, . . . EDITOR.

APRIL, 1896.

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## MENTAL MUSIC.

To acquire the habit of thinking musical sounds, as one does letters and words, is not a difficult task; in fact, to one who undertakes it seriously there is no difficulty greater than that of learning to read literature. The usual method of tuition which teaches the pupil to regard this, that or the other note as identical with certain positions on his instrument, is not one best calculated to make him an efficient and intelligent reader. He never attains to independence in musical thought, but must ever refer to his instrument before he can form a fairly accurate conception of the musical story that lies about on the page before him. To think of professional musicians who, beyond the capacity to grasp the rhythmic outline of a composition, could form only the vaguest kind of an idea of what it is, as a whole, would sound like. The rise and fall of notes conveyed to them the idea of a corresponding rise and fall of pitch, but this is all. To think of these undulations in their total relation one to the other, or to the keynote; to trace the motive through its evolutions to the accomplishment of its destiny in the final cadence, was utterly beyond their capacity. And yet, as a child may learn to read the alphabet, to form letters into words, and from thence to sentences, and so on, just so may the music student learn to combine and use the notes before him.

Strange as it may appear, the study of reading music may be carried on mentally. By this I mean the relations of sounds may be thought out without reference to any system of notation. For instance, while sitting here, I think of a melody, my mind traces its flow, and all the paraphernalia of the staff and notation appear as the melody passes away into time. I realize the clef, the time and key signatures, bar lines, rhythmic divisions, and in a moment I transfer the thought to paper. This effort of thought may appear more difficult than that involved in recalling and afterwards transcribing a stanza, but in reality it is not so. People in general are accustomed to a transitional stage, in which the thoughts to paper, and by constant practice the labor of transmittal from brain to paper is minimized so greatly as to appear almost automatic. The form of music, whatever of laborious thought appears in the process of writing music is the result of want of practice, and not that the same is really more difficult than more difficult than that which demands a greater mental or manual effort. The mind is here master and directs the operations of the hand; the hand gets gain facility from the practice which comes of thinking music.—Ez.

## DEATH OF MRS. LOUIE A. PEEBLES.

Mrs. Louie A. Peebles, one of the most popular and widely-known singers of St. Louis, died on the 29th ult., after a short illness, at her residence, 3300 Morgan street.

The death of Mrs. Peebles has come like a shock to her host of friends, who can scarcely believe her cheerful presence has fled forever from their midst. No singer or teacher in St. Louis enjoyed a higher reputation or worked more indefatigably in the interests of her art than Mrs. Peebles.

She leaves a son, a host of friends, and a large class of pupils, who were deeply attached to her, to mourn her loss.

We subjoin the words of the beautiful poem, written by J. L. Foulon, which are singularly applicable to Mrs. Peebles:

You listen not aright, who think the sings no more!  
Shut out the noise of earth; hark toward the other shore;  
And thro' the chilly mist that looms ever the stream  
From heaven's sunnigh lights, where which we catch a gleam,  
Of voices loved divine, the songs of saving grace,  
Sing on in gladder tones the praise of Jesus' name!  
  
That voice, it falters not as if its task were new;  
For valour is the strains it sings so well and true;  
It sang them ere its death, in midst of earthly night;  
It sings them over there now faith has turn'd to sight—  
The songs of love divine, the songs of saving grace,  
The praises of the Lord she now sees face to face.  
  
Thou lovest not aright, who think the sings no more!  
Shall thou hear gladness soon help dry the falling tear?  
Shall thou hear best of voices out of all else wert?  
Shall we not look above unto God's holy light,  
In two acts, full of faith and dancing,  
Will we know Love remains, unto the perfect day,  
When from our eyes our God shall wipe all tears away.

## GILBERT AND SULLIVAN'S NEW OPERA.

Messrs. Gilbert and Sullivan's new opera, "The Grand Duke; or, the Statutory Duel," scored a decided success at London. It is a musical burlesque in two acts, full of fun and dancing. According to various accounts the libretto is very humorous and the music brilliant and dashing. The interpretation was excellent, the piece is beautifully staged, and the costumes are picturesque.

Sir Arthur Sullivan conducted. Both he and Mr. Gilbert were repeatedly called out, and the receipt of their new play was all that could be desired.

The characters are not numerous and the plot is simple.

There is a miserly Grand Duke Rudolph whose subjects, in the middle of the eighteenth century, are addicted to duello. They are killing each other so fast that the Duke fears he will soon have none left. He invents the "statutory duel."

The antagonists cut a path of corpses instead of each other, and the loser is supposed to be dead, or "dead by statute." The loser, in fact, dies, as Mr. Gilbert explains in the only pun in the piece, "of a cardinal affection." The winner succeeds to the position and responsibilities of the loser.

There comes to the Duke's domain a party of wandering players. The manager of the troupe and the Grand Duke fall out. A statutory duel is arranged, and the Duke cuts a court card. The manager draws a ace. The manager accordingly ascends the throne and finds himself heir, among other things, to two claimants for his hand in marriage. It is discovered after sufficient complications that in the statutory duel the ace counts only as the lowest card in the pack, so the manager is deposed as ruler of the country.

The other characters are Ludwig, a comedian; Dr. Tannhauser, a notary; the Prince of Monte Carlo; the Duke's valet, Carlo; and Baron Krakenfeld, both betrothed to the Grand Duke; Julia Jellicoe, a comedienne; and Liza, a soubrette.

## CITY NOTES.

The St. Louis Quintette Club will give its third concert of the season at Memorial Hall on the 14th inst. Music lovers should not fail to attend these excellent concerts, which are among the most enjoyable events of the season.

E. R. Kroeger gave his third pianoforte recital at the chapel of the Church of the Messiah on the 9th ult. The programme was made up of selections from Grieg, Bach, Field, Mendelssohn, Brahms, Rheinberger and Wagner. A very appreciative audience was in attendance, and Mr. Kroeger played in his usual artistic style.

A very enjoyable musicale was given at the residence of Mr. and Mrs. Frank X. Barada, 1629 Grand Avenue, in which some of the leading talent of the city participated. The special treat was thoroughly appreciated by all present, Mr. and Mrs. Barada are among the foremost lovers and advocates of music in the city.

Arnold Pesold, the solo violinist and teacher, who has just returned from Europe, will receive pupils at his address, 1500 Wagoner Place.

Mrs. Nellie Allen Parcell, the pianist, aroused a great deal of enthusiasm for her splendid playing at the Kunkel Popular Concert, and won a host of admirers.

Miss Lillian Satter, the well-known soprano, filled a special engagement at the Casino, for the Woman's Relief Corps; and also a recent musical given at West Belle Place.

Mrs. Wm. B. Drake gave a piano recital at the Cook Avenue Presbyterian Church on the 10th ult, and met with unqualified success.

The Misses Rosie and Louise Faust participated in a recent concert at Concordia Hall. Their playing of American Girls duet, by Charles Kunkel, was the feature of the occasion.

Horace P. Dibble, assisted by his pupils, gave a vocal and piano recital on the 24th ult. at the Lucas Avenue Cumberland Presbyterian Church, of which he is the organist. His playing was of very commendable success in his work. He gives recitals monthly, and is contemplating a series of organ recitals.

A grand concert under the direction of Senor Aquabella was given at the Non-Sectarian Church on the 1st inst. The programme was admirably selected, and included numbers by Senor Aquabella, Charles Kunkel, Miss Gräfe Carroll, Master Carl Tholl, Miss Alvaie Garbario, J. H. Shields and C. C. Wolf. The concert was a great success in every respect, and was attended by an enthusiastic audience that filled every available space.

Louis Hammersstein gave his fourth organ recital and musical at Laquette Park Presbyterian Church, of which he is organist, on the 10th ult. He gave a well-selected programme, which was received in a masterly and artistic manner. He was ably assisted by Miss Dora Fritz, soprano; Miss Siella Fischer and Clara Braun, pianists; Frank Fitzgerald, bass; and John V. E. Viny, violinist. These recitals are well attended and prove special treats to the south side.

One of the most enjoyable events held at the Union Club Hall was a concert given on the 23d ult. for charitable purposes. It was one of the best local talent participated. The programme included numbers by Miss E. A. Watson and Annie McGinnis, and Messrs. Geo. C. Viny, N. E. Viny, Wm. Porteous and Sidney Schiele. A lecture by Rev. George E. Martin on English Cathedrals, illustrated with stereopticon views, proved an interesting treat. The concert was a magnificent success, artistically and financially, and to the indefatigable work of the directors, Messrs. Frank Hopkins, of the South Side, is due the success of the undertaking.

At a soirée musicale a lady who is in the habit of singing off the key addressed Mascetti, the composer:

"Dear maestro. I have been requested to sing the grand aria from the 'Cid!' You have no idea how frightened I am."

"Not so much as I am," replied the composer with a sly smile.

#### AN EPIGRAM CONFIRMED.

"As a medical student, in 1865, I remember hearing Dr. Oliver Wendell Holmes, our dear old 'Aunt of the Breakfast Table,' who was then Professor of Anatomy at Harvard University, say to his class: 'When you begin practice, you will have twenty remedies for one disease; but after twenty

years, you will twenty diseases for one remedy.' This prediction is fulfilled in Antikamnia, which meets so many indications." So writes Dr. W. E. Anthony, of Providence, R. I., and it is suggestively appropriate that such a comment should come from an Anthony, of Rhode Island, all of whom, whether in science, medicine or politics, speak authoritatively, and only upon well-grounded conviction.

Typical of this is the very drug to which Dr. Anthony refers. And every year of its history has, while confirming its remedial qualities, continually exalted its value as a pain conqueror. In fact, the medical profession has now accepted it as the most satisfactory remedy in all cases where relief from pain, or rest in nervous disorders is sought. To receive a call for a dozen Antikamnia tablets (five grains each, with monogram A.K.), is now as familiar to apothecaries as any that come to them, for all headaches, rheumatic pains, neuralgias, colds in the head, influenza or la grippe, with all of its preceding and following pains. For adults, in all conditions where pain is to be subdued, two tablets at a dose, with water or wine to follow, never disappoints.

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Notion Store.	Black Goods Store.	Living Store.
Embroidery Store.	Cotton Goods Store.	Cloak and Suit Store.
Lace Store.	Linen Goods Store.	Shawl Store.
Trimming Store.	Silk and Velvet Store.	Underwear and Corset Store.
Gents' Furnishing Store.	Dress Goods Store.	Children's Clothing Store.
Handkerchief Store.	Paper Pattern Store.	Quilt and Blanket Store.
White Goods Store.	Art Embroidery Store.	Upholstery Store.
Calico Store.	House Furnishing Store.	Millinery Store.
Summer Suits Store.	Parasol and Umbrella Store.	Shoe Store.
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# LA MOZELLE.

Moderato.  - 144.

VALSE BRILLANTE

B. Mc N. Ilgenfritz.

Cantabile.

Canaille.

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*rit.* *a tempo.*

*Ped.* \* *Ped.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*cres.* *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*mf*

*Ped.* \* *Ped.* \* *Ped.* \*

*Tempo di Valse. ♩ - 80.*

*p* *p*

*Ped.* \*

1878-7

The  $P^2$  signify Ped.

1878-7  
Copyright-Kunkel Bros. 1891.

## Cantabile.

Musical score for *Cantabile*, measures 1 through 24. The score is written for piano in 3/4 time, featuring a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. Pedal points are indicated by "Ped." and asterisks (\*). Dynamics include *cres.* (crescendo) and *f* (forte). Fingerings are indicated by numbers 1-5. The piece is marked *Cantabile*.

1

2 3 2 1 2 3 1

2 1 2 1 2 1

2 1 4 3 2 1

5

Pod. \* Pod. \* Pod. Pod. Pod. \*

8.

*f*

*Ped.* \*

*Ped.* \*

*Ped.*

*Ped.*

*Ped.* \*

**Sherando.**

The musical score for 'Sherando' is written for piano. It features a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody in the treble staff is composed of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. There are seven measures shown. Below the first six measures, there are markings: 'Ped. ☆' followed by a star symbol, and 'Ped.' followed by a star symbol. The seventh measure also has a 'Ped.' marking. The notation includes various musical symbols such as notes, rests, and bar lines.

Musical score for "Ped. ♀" (Pedal) in 3/4 time. The score is written for a single instrument, likely a piano, with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score consists of 12 measures, with a repeat sign at the end. The notation includes various musical symbols such as notes, rests, and dynamic markings. The bass staff is marked "Ped. ♀" and the treble staff is marked "Ped. ♀". The score is a musical score for a piano piece.

*a tempo.*

Handwritten musical score for a piano piece. The score is written on two staves, treble and bass clef. The tempo is marked 'a tempo.' The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. There are several measures with triplets and other rhythmic markings. The piece concludes with a final cadence. Below the staves, there are several 'Ped.' (pedal) markings with a star symbol, indicating where to use the sustain pedal.

Musical score for "The Rose Tree" in 3/4 time. The score is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The tempo is marked "Tres." (Tresillo). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also performance instructions like "Ped." (Pedal) and "Tres." (Tresillo) written below the staff.

First system of musical notation, piano score. The treble and bass staves show a melodic line with chords. Pedal markings are present below the bass staff.

Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped.

Second system of musical notation, piano score. The treble and bass staves show a melodic line with chords. Pedal markings are present below the bass staff.

♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped.

Third system of musical notation, piano score. The treble and bass staves show a melodic line with chords. Pedal markings are present below the bass staff. Dynamics include *cres.* and *f*.

♪ P. ♪ Ped. ♪ Ped. ♪ Ped. ♪ P. ♪ Ped. ♪ P. Ped. ♪ P. ♪ Ped.

Fourth system of musical notation, piano score. The treble and bass staves show a melodic line with chords. Pedal markings are present below the bass staff. Dynamics include *f* and *dolce.*

♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped.

Fifth system of musical notation, piano score. The treble and bass staves show a melodic line with chords. Pedal markings are present below the bass staff.

Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped.

Sixth system of musical notation, piano score. The treble and bass staves show a melodic line with chords. Pedal markings are present below the bass staff. Dynamics include *cres.*, *cen.*, *do*, and *f*.

Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped.

First system of musical notation, measures 1-8. Treble and bass staves with various fingerings and pedaling instructions.

Second system of musical notation, measures 9-16. Includes "cres." and "cen." markings and a "do." note.

Third system of musical notation, measures 17-24. Marked "Giacoso." and "mf".

Fourth system of musical notation, measures 25-32. Continues the piece with various chords and pedaling.

Fifth system of musical notation, measures 33-40. Includes a key signature change to one sharp.

Sixth system of musical notation, measures 41-48. Includes "cres." and "mf" markings, and first/second endings.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a harmonic accompaniment. Pedal markings (Ped.) are present under the bass staff. A star symbol is also present.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a harmonic accompaniment. Pedal markings (Ped.) are present under the bass staff. A star symbol is also present.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a harmonic accompaniment. Pedal markings (Ped.) are present under the bass staff. A star symbol is also present.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a harmonic accompaniment. Pedal markings (Ped.) are present under the bass staff. A star symbol is also present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a harmonic accompaniment. Pedal markings (Ped.) are present under the bass staff. A star symbol is also present.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a harmonic accompaniment. Pedal markings (Ped.) are present under the bass staff. A star symbol is also present.

*Cantabile.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*ff* *f* *f* *ff*

1878 - 7.

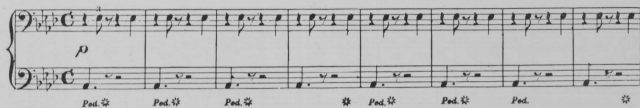


# HUMORESQUE.

Charles Kunkel.

Allegretto  $\text{♩} = 100$ .

Secondo.



# HUMORESQUE.

Charles Kunkel.

Allegretto  $\text{♩} = 100$ .

Primo.

Ped. ✱      Ped. ✱      Ped.      ✱ Ped. ✱      Ped. ✱  
 Ped.      ✱ Ped. ✱      Ped. ✱      Ped.      Ped.      Ped. ✱  
 Ped.      Ped.      Ped.      ✱      Ped.      Ped. ✱      Ped.  
 Ped. ✱      Ped.      Ped.      Ped.      Ped.      Ped.      Ped.  
 Ped.      Ped.      Ped.      Ped.      Ped.      Ped.      Ped.

1st time *f*  
 2nd time *ff*

1380-8

Musical score for "The Rose Tree" in 3/4 time. The score is written for a piano and voice. The piano part is in the bass clef, and the voice part is in the treble clef. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score includes a piano introduction, a vocal entry, and a piano accompaniment. The piano part features a prominent bass line with a 2-measure rest in the first measure of the vocal entry. The vocal line is marked "ff" (fortissimo) and includes a 2-measure rest. The piano part includes a 2-measure rest in the first measure of the vocal entry. The score is marked with "Ped." (pedal) and "ff" (fortissimo) throughout.

**Trio. Banjo Solo.**

**Trio. Banjo Solo.**

Handwritten musical score for a Banjo Solo. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'And.' (Andante). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'cres.' (crescendo). There are also some handwritten annotations in red ink, including 'Ped.' (Pedal) and '2'.

Musical score for "The Rose Tree" in G major, 4/4 time. The score is for voice and piano. The vocal line begins with the lyrics "The Rose Tree" and continues with "The Rose Tree". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like *ff* and *ped.*.

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation marks like accents and slurs. The piece concludes with a final cadence.

Primo.

5

First system of musical notation for the Primo part. It consists of a grand staff with two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The music features various fingerings and dynamics including *p*, *ff*, and *Ped.* There are also asterisks and a star symbol.

Second system of musical notation for the Primo part. It continues the grand staff notation with various fingerings and dynamics including *p*, *ff*, and *Ped.* There are also asterisks and a star symbol.

Third system of musical notation for the Primo part. It continues the grand staff notation with various fingerings and dynamics including *p*, *ff*, and *Ped.* There are also asterisks and a star symbol.

Trio. Secondo.

Fourth system of musical notation for the Trio. Secondo part. It consists of a grand staff with two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The music features various fingerings and dynamics including *cres*, *cen*, *do*, and *ff*. There are also asterisks and a star symbol.

Fifth system of musical notation for the Trio. Secondo part. It continues the grand staff notation with various fingerings and dynamics including *cres*, *cen*, *do*, and *ff*. There are also asterisks and a star symbol.

Sixth system of musical notation for the Trio. Secondo part. It continues the grand staff notation with various fingerings and dynamics including *ff* and *Ped.* There are also asterisks and a star symbol.

## Secondo.

1<sup>st</sup> time *f* 2<sup>nd</sup> time *ff*

## 7

The musical score for 'The Little Boat' is written for piano. It features a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a forte (ff) dynamic. The melody is primarily in the treble staff, with some accompaniment in the bass staff. There are several measures with fingerings indicated above the notes. The piece concludes with a piano (p) dynamic and a final chord marked with a sun-like symbol.

## Secondo.

*p* *ff*

Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡

**Coda.** *ff* *ff* *ff*

Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡

*ff* *ff*

Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡

*p*

⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡

de... cres... cen... do. *p* *f* *ff*

Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡



## 9

[illegible]

### Coda.

The musical score for 'The Little Boat' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains six measures of music, with fingerings (1-4) and accents (v) indicated above the notes. The bass staff begins with a bass clef and contains six measures of music, with fingerings (2-3) and accents (v) indicated below the notes. The second system also consists of two staves, continuing the melody and bass line. It includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation marks like slurs and accents. The piece concludes with a final cadence in the treble staff.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *mf*. Pedal points are indicated by "Ped." with asterisks. Fingerings are shown with numbers 1-5. The score is divided into measures by bar lines.

Musical score for "The Little Boat" (Op. 10, No. 1) by Robert Schumann. The score is in 3/4 time, key of D major, and consists of 16 measures. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. The score includes fingerings, dynamics (p, f), and articulation marks (accents, slurs).

[illegible]

# FORGET ME NOT.

Song without words.

Andante ♩ = 120.

2.

The musical score is written for piano and consists of six systems of music. The first system is marked 'Andante' with a tempo of 120 beats per minute. The second system is marked 'p' (piano). The third system is marked 'mf' (mezzo-forte). The fourth system is marked 'a tempo'. The fifth system is marked 'rit.' (ritardando). The sixth system is marked 'a tempo'. The score includes various musical notations such as treble and bass clefs, time signatures, and fingerings.



Musical score for piano, featuring six systems of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings are present throughout. The piece concludes with a *Cantabile* section marked *mf*.

Dynamics: *f*, *mf*.

Pedal markings: Ped., Ped.

Section markings: *Cantabile.*



Musical notation for a piano piece, featuring six systems of grand staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *mf*. Pedal markings (*Ped.*) and asterisks are used throughout. The piece concludes with a *Coda* section marked *Coda* and *do.*

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line with a piano accompaniment. The melody is written in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The piano accompaniment consists of chords and single notes. The score includes a repeat sign and a first ending. The lyrics "The Rose Tree" are written below the piano accompaniment.

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte). There are also performance instructions like 'Ped.' (pedal) and 'f' (forte) written below the staff. The piece concludes with a final chord in the bass staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a piano introduction in G major, 3/4 time, marked 'Andante'. It features a melody in the right hand and a bass line in the left hand. The second system contains the vocal melody and piano accompaniment. The vocal line is in G major, 3/4 time, with lyrics in German. The piano accompaniment is in G major, 3/4 time, with a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'mf'.

[illegible][illegible]



# SONG OF THE ROSE.

Andantino  $\text{♩} = 66$ .

Song without words.

3.

Ped. ☆ Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆ Ped. ☆

Ped. ☆ Ped.

Ped. ☆

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

## A Execution.

or thus allotting the grace note to the preceding measure.

This explanation applies to all grace notes throughout the piece.

## 8

Allegro moderato. ♩ = 108.

6

The musical score for guitar, measures 108-111, is presented in a single system. The tempo is marked 'Allegro moderato' with a quarter note equal to 108 beats per minute. The key signature has one sharp (F#). The score is written for a single guitar, with a treble clef and a bass line. The guitar part begins with a 'G' marking. The first measure (108) contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure (109) contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The third measure (110) contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The fourth measure (111) contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like 'p' and 'f'.

Musical score for "The Rose Tree" (No. 100). The score is in 2/4 time and consists of two systems. The first system contains the vocal melody and piano accompaniment. The vocal melody is written in treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in bass clef. The second system continues the vocal melody and piano accompaniment, ending with a "Fine." marking. The lyrics "The Rose Tree" are written below the vocal melody. The piano part includes fingerings and dynamics such as *mp* and *f*.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, containing the melody. The second system consists of two staves: a treble staff for the melody and a bass staff for the accompaniment. The melody is written in a simple, folk-like style with a key signature of one flat (B-flat) and a 2/4 time signature. The accompaniment features a steady bass line with chords and single notes. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten-style markings like 'dim.' and 'cres.' indicating dynamics.

[illegible]

*poco riten.*

The first system of the musical score for 'The Dance of the Fairies' consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth-note triplets, with the first measure marked 'poco riten.'. The bass staff begins with a bass clef and contains a series of chords, with the first measure marked 'fz'. The system concludes with a repeat sign and the instruction 'Repeat from beginning to Fin.'.

*atm. rit. a tempo.*

*fz*

*Repeat from beginning to Fin.*

Repeat from beginning \$ to Fin

# REMEMBER ME.

11

Andantino. 109.  
Cantabile.

8

The musical score is written for piano in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andantino' and the mood is 'Cantabile'. The score is numbered 109. The piece features a continuous bass line in the left hand, primarily consisting of eighth and sixteenth notes. The right hand plays a melodic line with various ornaments and fingerings. A 'rall.' (rallentando) section is indicated in the middle of the score. The score is numbered 1445 at the bottom. The piece concludes with a double bar line and a repeat sign.

1445.

## BUTTERFLY WALTZ.

Allegretto.  $\text{♩}$  66.

11

The musical score for "The Bird Song" is written in 2/4 time. The treble staff contains the melody, which begins with a quarter rest followed by a quarter note G4, then a series of eighth and sixteenth notes. The bass staff provides a simple accompaniment of eighth and sixteenth notes. The piece concludes with a "Fine." marking and a "Ped." (pedal) instruction.

**Cantabile.**

This musical score is for a piece titled "H45 - 29". It features two staves: a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The melody is primarily in the treble staff, while the accompaniment is in the bass staff. The piece includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also fingerings indicated by numbers 1-5 above or below notes. A repeat sign is present at the end of the main section, followed by the instruction "Repeat from beginning to Fine".

*Ped.*

*H45 - 29*

*Repeat from beginning to Fine*

# CUCKOO IS HERE.

Scherzo.

Allegro scherzando. ♩ - 104.

15

*p* Cuckoo.

*simil.* Cuckoo.

*cresc.*

*a tempo.*

*dim.* *f* *rall.*

*Cuckoo.* *p*

*morendo.*

# LISTEN MY LOVE.

3

(HÖRE MEIN LIEB!)

SERENADE.

Dedicated to Madame F. E. Clark.

Words and Music by J. W. Kingsland.

Translation by H. Hartmann.

Moderato ♩ 108.

Die Ster - ne fun - kelnd krän - zen Das Ge -

The stars are shin - ing brightly In the

wöl'b' im nächt - lichen Reich; Doch ver - gli - chen mit Liebchen's Au - gen Sind Ster - ne ja matt und

dis - tant dome of the skies, But they can not in all their beau - ty Com - pare with my lov'd ones

bleich, Doch ver - gli - chen mit Liebchen's Au - gen Sind Ster - ne ja matt und bleich.

eyes, But they can not in all their beau - ty Com - pare with my lov'd ones eyes.

Be - thaut sind hell die Ro - sen Und tar Ketch in Pur - pur ge - laucht, Doch des  
 The dew is on the rose, love, And its pe - tals are fair to see, But the

Liebhens ge - küss - te Lip - pen Sind ro - si - ger noch be - haucht, Doch des  
 red of thy lips, oh sweet one Is dear - er by far to me, But the

Liebhens ge - küss - te Lip - pen Sind ro - si - ger noch be - haucht. Die  
 red of thy lips, oh sweet one, Is dear - er by far to me. The

Nach - ti - gall hat Wel - - ten Mit Len - zes - tied er - gößt. Doch  
 night in - gale is sing - ing His sweetest mel - o - dy Not

Ped. Ped. Ped. Ped.



Lau - te der Keh - le Hat sie mir nicht er - setzt. . . . . O

e'en his tones most ten - der Can e - qual thine for me . . . . . Ah

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

tu - der - schö - ne Er - de, Die mein ein - zes Lieb ent - hält, Oh - ne

yes! this world is beau - ti - ful Sweet maid whilst thou art here, But with

sie wär mein ir - dish Da - sein Ein Le - ben ganz ver - gällt Oh - ne

out you the world oh lov'd one, Would seem most dark and drear, But with

or thus:

sie wär mein ir - dish Da - sein Ein Le - ben ganz ver - gällt. . . . .

out you the world oh lov'd one Would seem most dark and drear! . . . . .

# WELCOME, SWEET BIRD.

(WILLKOMMEN, LIEBES VOGLEIN.)

Words by Thomas Moore.

Translation by H. Hartmann.

W. D. Armstrong.

Allegretto.  $\text{♩} = 144$

2. Vög - lein, du stinkst! Soll ich  
1. Vög - lein, wottl - komm, das die

1. Wel - come, sweet bird, through the  
2. Yet dost thou droop - ev - en

2. träumen und stn - nen! We he, dein Herz! über - wäl - tigt nun stockt!  
1. Luf - te früh - mor - gen Sach - te durch - schwebt über Was - ser und Fluß.

1. sun - ny air winging, Swift hast thou come o'er the far - shining sea,  
2. now while I ut - ter Love's hap - py wel - comethy pulse dies a - - way;

There is a violin obligato to this song making it still more effective as a concert number. It can be had of the publishers by remitting ten cents.

Copyright, Kunkel Bros. 1892.

HEB - 3

Sag' mir, wie kann ich dir Ret - tung ge - win - nen,  
Am schnee - gen Hals hast du in - nig ge - bor - gen

1. Like Se - ba's dove, on thy snow - y neck bring - ing  
2. Cheer thee, my bird - were it life's eb - bing flut - ter,

Ret - tung der Brust, der die Bot - schaft ent - lockt!  
Sü - sses - ten Lie - bes - glücks het - lig - sten Schwur.

1. Love's writ - ten vows from my lov - er to me.  
2. This fond - ling bos - om should woo it to stay.

A - ber du stirbst nun nach treu - em Voll - bring - en,  
Ach, da du fern warst, wie zählt ich die Stun - den;

1. Oh, in thy ab - sence, what hours did I num - ber! -  
2. But no - thou'rt dy - ing - thy last task is ov - er -

2. Op - fer der Lie - be; a - de nun ver -ehrt!

1. Klag - te oft: Vög -eln wie lang - e du säumst!

Ped. \* Ped. \*

2. Lächeln des Glü - ckes hat dein kühn Ge - lüng - en In Thränen des

1. Doch du bist hier und bist da - mit ent - bun - den; Nun ge - he zur

1. But thou art come at last, take now thy slum - ber, And lull thee in

2. The smiles thou hast wak - en'd by news from my lov - er, Will now all be

Ped. \* Ped. \* Ped. \* Ped. \* Ped.

2. Leids und der Trau - er ver - kehrt.

1. Ruh' und merk' Was du träumst.

1. dreams of all thou lov'st best.

2. turn'd in to weep - ing for thee.

\* Ped. \* Ped. \* Ped. 1413 - 3

## FRANZ SCHUBERT.

BY A. DVOŘÁK.

Surprise has often been expressed that the Viennese (among whom he lived) and the publicists should not have appreciated him more fully; yet it is not difficult to find reasons for the circumstances of the case. While a pianist or singer can find immediate recognition, especially if he has so original a message to deliver as Schubert, has to hide his name. We must bear in mind how very young he was when Hanslick has urged, in defense of the Viennese, that only seven years elapsed between the publication of Schubert's first work and his death, and that during his lifetime he became known chiefly as a song composer; and songs were at that time sung at many concerts, but only in small numbers. Moreover, Rossini on the one hand, and Beethoven on the other, overshadowed the modest young Schubert, and it is significant that he never did discover his genius till the year of his own death.

As regards Schubert's orchestral works, we must remember that orchestras were not at that time what they are to-day. The best Viennese organization, the Gesellschaft der Musikfreunde, found the Symphony in C "too long and too difficult," and its rehearsals, and substituted an earlier work. These things seem strange to us, but they are historical facts, and help to explain why Schubert, with all his melody and spontaneity, made his way so slowly to popular appreciation. He was young, modest, unknown, and musicless, and he had to fight to slight a symphony which they would have felt bound to study had it borne the name of Beethoven or Mozart.

But his fame has grown steadily from year to year, and will grow greater still in the next century. Schubert's chamber music, his quartets and his trios for piano, violin and violoncello, must be ranked among the very best of the kind in all music, and his quartets, such as the one in D minor is, in my opinion, the most original and important, the one in A minor the most fascinating. Schubert's symphonies, too, I am such an enthusiastic admirer that I could not place him next to Beethoven, far above Mendelssohn, as well as above Schumann.

Mastery of form came to Schubert spontaneously. This is illustrated by his early symphonies, some of which he wrote before he was twenty. Because of the more I study his music, the more I am struck by the influence of Haydn and Mozart is apparent in them. Schubert's musical individuality is unmistakable in his chamber music, and in the harmonious progressions, and in many exquisite bits of orchestration. In his later symphonies he became more and more original. The influence of Haydn and Mozart, so obvious in his earlier efforts, is gradually eliminated.

Schubert's Fourth, the "Tragic Symphony," was written at the age of 19, about a year after the "Erl King." It makes one marvel that one so young should have had the power to give utterance to such deep paths. In the adagio there are chords that strikingly suggest the anguish of Tristan's utterance; nor is this the only place where the prophetic of Wagnerian harmonies. And although partly anticipated by Gluck and Mozart, he was one of the first to make use of the orchestra in the way that modern composers owe many of their orchestral colors—their employment of the brass, and for noise, but played softly, to secure rich warm tones.

The richness and variety of coloring in the great Symphony in C are outstanding features, and always fascinates, always remains new. It has the effect of gathering clouds, with constant glimpses of sunshine breaking through. It illustrates also, like most of Schubert's compositions, the truth of an assertion once made to me by Dr. Hans Richter that the greatest master of the orchestra is the genius most unmistakably and most delightfully in their slow movements. Personally I prefer the finished symphony even to the most beautiful of his from its intrinsic beauty, it avoids the fault of diffuseness.

Most of his works Schubert is unique melody, rhythm, modulation and orchestration; but from a formal point of view he is most original in his songs and his short pieces for piano. His songs, his chamber music, operas and sacred compositions he follows classical models; but in the Lied, the Lied-Moment, the Lied-Scene, the Lied-Scene, the Lied-Scene, in every form. Yet he wrote no fewer than 24 sonatas for piano, in which he follows classical models; and we can see in his piano sonatas a style even in the three which he wrote in the last year of his life. This seems strange at first when we consider that he died at the age of 31. His forte pieces he betrayed no such influence even in his earliest days. The "Erl King" and "The Wanderer" were written in 1815 and 1816, respectively, are Schubert in every bar; whereas the piano-sonatas and symphonies of this period are much more initiative, much less individual.

One reason for this, doubtless, is that just as it is easier to write a short lyrical poem than a long one, it is easier for a young composer to be original in short forms than in the more elaborate sonata and symphony, and we must remember that Schubert died at 31.

## THE RUINATION OF VOICES.

That the present high pitch is detrimental to the voice cannot be doubted for a moment, says the *Nineteenth Century*. The ordinary voice is always deficient in compass upward, and when it comes to singing some of Bach's and Handel's music at the present pitch, the pitch for which it was written, the effect to the vocalist is as if he were the effect too often to the listener. This fact was fully recognized by the Bach choir when they adopted the present pitch, their high notes were sung with great majority of our singers repudiate the high pitch; and in most cases where an orchestra is not employed, as at churches and in vocal concerts, a much lower standard is used, corresponding very closely with the French or classical one. In such circumstances, of course, we sometimes hear it said that the singers use the lower pitch because their vocal gifts are insufficient or are on the wane. When Mr. Halliwell drew up a report on the pitch question in 1859 he made this observation:

"Some impediments stand in the way of ascertaining the effects of the present high pitch on the quality and probable duration of the voice. A reminiscence in respect of it on the part of a singer might be too readily interpreted into a confession of weakness, and a premature decay of physical power might be imputed to an artist who protested against the greater strain of the present pitch, when the high pitch obliges him to undergo."

That which was here indicated as probable has really happened in the case of Mr. Halliwell, Mrs. Mme. Patti, and others who have declared against the high pitch. Unfortunately the number of singers is not great enough to make a general strike of a protest is comparatively small, and the result is that the great majority remain silent as to the existence of the high pitch, and "sing on" as they say, but they are prematurely wearing out their voices all the same. Now that the agitation in favor of a lower pitch is in the voice, and the singers are so full of enthusiasm. So far as the players are concerned it does not matter very much whether the pitch is high or low, but it is a matter of importance to the singer it is a matter of first importance, that the pitch should be depressed, whether the standard adopted be the "diapason normal" or any other.

## POINTS ON RESONANCE IN LARGE HALLS.

BY THE AMERICAN ARCHITECT.

Architects should keep in mind the golden rule, that resonance, such as is to be obtained by thin elastic linings, or even by masses of air judiciously placed, is not a thing to be sought for in rooms for hearing music, or for public speaking, while echo, such as is produced by hard, unyielding walls, and other such factors, should be avoided. Every architect who has ever designed a music-room for a private house, knows how greatly the effect of the reverberation of the walls and ceiling, and if possible the ceiling, with thin wooden paneling, and every layman who has ever bought a piano and heard rich and brilliant tones, and has listened to the tones of one played in the dealer's warehouse by the sympathetic vibrations with which the piano is struck, and the instrument is made to play. For twenty centuries at least, architects have sought in various ways to secure similar results, and have understood the way to the advantages to be derived from it. The Gewandhaus, at Leipzig, reputed to be acoustically the most perfect of halls, is a good example of this, and the fact that it was surrounded by thin partitions, set at a little distance from the main walls of the hall, and the walls of the hall were so placed that of the mass of air between them and the walls outside, provided the resonance which experience has shown to be of large value in the acoustical way. La Scala theater, at Milan, one of the largest and acoustically the most perfect of all European theaters, was built throughout with the same principle. The Greeks, to secure resonance without the use of woodwork, placed under the seats of their theaters earthen pots, with the mouth of the pot serving to reinforce the sound.

Except in the case of popular operas, the printing of full scores is seldom profitable to publishers. It is said that not more than a hundred copies of the musical score of Mendelssohn's popular opera, *The Night's Dream*, of which the copyright expired recently, have been sold for fifty years, because the conductors borrowed the score from one another.

## MAJOR AND MINOR.

A bill has recently been introduced in the New York Legislature to amend the laws relating to Sunday concerting. Should it pass, it will prevent any Sunday concerting in the city.

**Saint Sauts** will not appear again in public as a pianist. He gave up practicing two years ago for lack of time. He says that in him "the composer has killed the pianist."

**Franklin Joseph Joachim**, the second daughter of the eminent violinist, recently made her debut in Schiller's "Jungfrau von Orleans," the young lady having adopted the stage as a profession. Her elder sister, Marie, is an esteemed nurse of invalids at Dessau.

A sensation has been caused by the discovery that the famous boy pianist, Raoul Kozelskii, who has made such a name for himself, is really a girl. Why the deception was practiced is not known, unless the fact for boy prodigies led her manager to think there might be more fame and hard cash in her pianistic talent if thrust upon the public in that guise.

It is curious and instructive to note the favorite pastimes and fancies of celebrities. Thus, Modjeska is devoted to music and its study. Melba to collecting old furniture; Mrs. Langtry's hobby is hand-painted fans; Marie Hank's, jet dogs; Ellen Terry's, perfumes and rich fabrics; Mary Anderson's, chess; while Patti is passionately fond of the water, and spends much time of her rest period on a little lake near her castle.

The coming of Rosenthal and Josef Hofmann next season is now definitely announced. The latter will appear under the name of Josef Hofmann.

Arthur at the Metropolitan Opera House, November 10. Mr. Rosenthal is engaged for a season of fifty concerts. Henry Wolfson, beginning at about the same date.

Paris has now the antithesis of Hans Sachs in a poet who has turned cobble. Jacques Le Lorrain, who has been a poet, novelist, and playwright, and has also been a professor, has opened a cobbler's shop in the Rue du Sommerard, near the Louvre. He has been a poet, novelist, and playwright, and has also been a professor, has opened a cobbler's shop in the Rue du Sommerard, near the Louvre. He has been a poet, novelist, and playwright, and has also been a professor, has opened a cobbler's shop in the Rue du Sommerard, near the Louvre.

Says a writer in the *Journal of Education*: "That we will not say as yet, as we have acknowledged, apocryphic agent, few persons will deny. Its subtle power to break up stagnation, to soothe and to recreate by calling into action faculties which have been those overstrained, cannot be doubted. In using music thus the various modes of the mind should be considered, and the music judiciously adapted, as certain music reacts injuriously on peculiar organizations, while other kinds lubricate the tired nervous system."

Music has been a sort of religion to me all my life, says Sir Charles Halle, and if ever in my closing days I can be proud of anything, it will be that I have during my life been a devotee of music in all its art. Music has influences beyond those of any other. I do not think that by the sight of an admirable plotter, or by the sight of a beautiful crowd of people will ever be so moved as by the strains of music. It has a great softening influence upon the large and small of the people. The forty years I have spent in England have been much more interesting to me than if I had spent them anywhere else, because of the music which I have heard. It has not been in any other country as in England.

The latest story of De Pachmann comes to us from over the water, and is quite on a level with some of the eccentricities of his American tours. The story runs thus: In an address to the Society of Music, given before Berlin audience, he became hopelessly lost, and, after several repetitions in the vain endeavor to recover his bearings, he said: "Never mind, never mind, bravo, Pachmann; you played lovely, anyhow!" Report says the audience was at first dumbfounded, but then burst into a roar of applause, and the highly original artist was recalled many times.

The famous "Leipzig Gewandhaus Orchestra," under Herr Arthur Nikisch, will visit New York and Boston in the spring of 1897, and may play in a few other cities. In a recent letter to an American friend the conductor wrote:

"I long to revisit your dear land. I cannot forget the ethereal tone of your cultivated society, and the incomparable beauty of your musical life. Oh, the healthy, intellectual breeze on the New England shore, the magnetic, inspiring influence of its moral purity and its high culture! I shall be glad whenever I come across an American and can turn my mind to recollections of happier days spent in the United States."

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**Manuel Garcia**, the eminent teacher of Jenny Lind, Catherine Hayes and Moe. Marchesi, on the 17th inst., entered his 61st year, and, although he does not intend to relinquish his duties so far as his private pupils are concerned, he proposes to retire from the Royal Academy of Music, where he has been a professor of singing for forty years. Signor Garcia is still so hale and active that few can realize his great age—that he is a man who had to leave Spain owing to the Peninsular war, whose debut in New York (when New York had only one theatre) took place upward of seventy years ago, and who retired from the stage as far back as 1829.

**Her Moritz Rosenthal**, the pianist, whose concert tour through this country will begin the middle of next November, is a native of Lemburg, where he began his musical studies at an early age. Proceeding later to Vienna, he studied with the pianist, Josef, from whom he obtained the major part of his training. During this period, too, he passed the examinations of the University of Vienna for Doctor of Philosophy. Subsequently he studied for two summers at Weimar under the direction of Liszt. He is thirty-four years of age, and since his visit to America a number of years ago has concurred with eminent success on the Continent and in London. As a virtuoso he is considered by European critics as without a peer. Before coming to America Her Rosenthal will fulfill English engagements extending well on in the autumn.

Italian publishers retain the copyright on the works they print for eighty years, after which the works become public property. The government has just published a decree, however, that after the expiration of the copyright the works shall revert to the State, which will then be obliged to make an important work to come under the new law is Rossini's "Barbieri di Siviglia," first produced in February, 1816, the rights in which were given by the composer to the musical academy he founded at Pesaro. Instead of the work being public property, which will use them for the support of Rossini's academy.

The extraordinary prominence of the virtuoso—whether vocalist or instrumentalist—as compared with the composer has elicited some remarks in the *New York Times*. "Once upon a time," says the writer, "great names in the operatic world were Rossini, Gounod, Verdi, and Wagner; but to this complexion have they come at last that they are mere makers of cloth for the De Reszkes, Melba, Nordica, and Calvé to cut into the robes of glory for themselves. As for Schumann, Chopin, and Liszt, who are they but the purveyors to his Imperial Majesty, Ignaz Padrevsky?" "And Brahms, Dvorak, and Tschakowsky?—mere peddlers of poor symphonies to make a Boston sympathy holiday. The composer is detested and the virtuoso reigned supreme. Who would not be a Calvé, to steal the laurel from Bizet or a Melba, to stand, with the support of the public, between the sun and Degrezzi?" The situation is summed up in the cry: "Give us our great vocalists—no matter what the opera—or give us English burlesque." That the condition of affairs is forcing itself upon the attention of opera-goers is proved by a letter to another *New York Herald* writer, in which he says that Messrs. Abbey and Grant should produce "The Bohemian Girl," with Melba as Arline, Calvé as The Gipsy, Jean de Reszke as Thaddeus, Edouard de Reszke as Devilshof, and Piancon as The Count!

A complimentary piano recital was given by Miss Cora Fish and pupils at her residence, No. 3128 Schenck street, on the 28th inst. The programme was well selected, and rendered in a very creditable manner. Misses Malgo Eitinger and Katie Terrell showed very special talent, playing selections from Godard and Gottschalk. Miss Fish was ably seconded by Miss Mary E. Thiel, contralto, and Miss Laura Rietze, Violinist.

The Jesse French Piano and Organ Co., corner of 10th and Olive Sts., have been in the music business for many years. They have had the most of the leading makes of pianos in America, and find that the Starr Piano gives such universal satisfaction, stands so well in tune, and gives their patrons so much less expense to keep in order, that they most heartily recommend it to all who want a good, durable, sweet-sounding instrument. They also keep a full line of other leading makes of pianos and organs, which they offer low for cash, or on easy payments. Before purchasing, they ask you to call and examine the large and varied assortment of pianos and organs at their warehouses, or write for prices and terms.

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There are a couple of musical journals which, for reasons of their own, have taken to persistently "pulling"—we use the word advisedly—a certain young woman who goes by the euphonious name of Yaw—not Miss Yaw, nor Helen Beach Yaw; but, as all her admirers and admirers bill-boards state simply—"Yaw."

Whatever may have been the failings of the young lady's manager in this respect, and however well he may have succeeded, even before she was heard in New York, in dumping her into the catalogue of the yawpers that yawp and make hideous the life of the musical editor, he deserved to be heard and to be afforded impartial criticism.

Every striking remark, and one well deserving of everybody's attention, was made by one of the doctors who appeared as an expert witness in the trial of a murderer:

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